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Amir Nuri Sha'lan, Supreme Chief of the Ruala

opposite page 32

It Rasrwan T-3 (2913-35) 1947 MD4 Rwala MD4

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Dubiya, a Friend of Talitha

Mawia, a Friend of Talitha

Attala, the Mother of Faris

Talitha

opposite page 33

It Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

like a wave of sound—eerie, magic, beautiful. In the darkness loomed the indistinct figures of the camels; now and then only was heard the faint padding of soft soles, or the creak of a saddle. Thus, like riders from another world, we made our noiseless way among the hills, till dawn broke over them and at last the sun rose. 726

Slender, silver chains, braided girths, and coloured halters, embroidered with blue and red beads, adorned the necks and flanks of our camels. At their sides cantered the riderless mares, necks gently arched, supple backs taut, tails high—held only by the gay-coloured top-piece of the woollen headgear; for the Bedouins of Arabia, in contrast to the African, use neither bit nor bridle. The thin saddle-cloths were made of panther or gazelle skins, secured by a narrow leather girth. [492]

Like wildcats, with glittering eyes and taut muscles, the companion-riders crouched behind their comrades on the high humps of the camels, carbines at the ready. From their shoulders floated the ends of their *kaffiyahs*, which they wore wound about head and neck. [291]

In the early afternoon, Faris, riding at our head in the midst of his black bodyguard, gave the signal to change mounts; he had seen a dust cloud which, it appeared, was caused by two automobiles now approaching rapidly.

In the twinkling of an eye, sixty-seven fierce fellows had flung themselves, rifle in hand, from their trotting dromedaries to the backs of their mares and had unslipped the lines from the camel-girths. Then they dug their bare heels into their horses' flanks, and leaving the camel-troop behind, forged ahead and were lost in a

1: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

622 563 by his wife and children, and two brothers and their families, was on his way north to the Ruala (five or six hundred miles mean nothing to these people) to treat with his "Brother" there for the recovery of some thirty Sulkan camels which, he said, a band of unidentified Ruala had driven off.

281 342 563 [291] One of the tents of these Arab gypsies was made of sewn gazelle skins. For tent-pegs they used oryx horns. I observed that these people had no vessels made of wood; all I saw were of leather. In place of rugs and cushions they used the skins of asses, ostriches, panthers, and antelopes. Their clothing, too, excepting the shepherd's cloaks, was made of pelts and hides.

000 Faris proposed to Ralib that he should guide us into the Nufud and promised to charge himself with the matter of the camels and round them up as soon as he returned to the tribe; Ralib's family, meanwhile, were to wander northward without him. Ralib accepted; and soon thereafter we departed from the wild Jabal Tubayk.

224 We had followed Ralib's lead for several uneventful days when, on reaching a *wadi*, he pointed out the fresh tracks of a panther. Leaving our camels behind under guard, we followed the trail on horseback for some distance, when suddenly our mares snorted through wide-open nostrils; they had winded the beast of prey. We dismounted and crept cautiously towards an escarpment, where Ralib surmised the panther was in hiding. It had been there, in fact, but its tracks led farther: Ralib, the Sleyb, made sure that the panther had struck down a gazelle in that very place and had dragged it off. The

1: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

splendid figures, and they walked straight, with swaying hips, even under the heavy loads they carried. The long trains of their blue gowns trailed behind them on the sand, but the front was gathered high enough—but only just high enough—about a hand's breadth—to give them freedom in walking.

Eleven days of leisurely travelling brought us next to al-Khor, low-lying country pitted with rain pools, south of the Jabal Enaza. There Faris and I parted from our fellow travellers and rode westward to the boundary of the Hamad (gravel steppe) and the Harra (flint desert), making for a *wadi* in the neighbourhood of the Jabal Umm Wual. Darkness fell upon us in the lowlands, but on the higher levels of the Harra enough daylight lingered for us to see ahead. I pulled up Maha, for a fairy scene was spread out before me—the encampment of the Ruala at evening.

After seeing nothing but the empty wilderness, day after day and weeks on end—nothing but the sky and solitude—there suddenly appeared to us a city of tents! Smoke rose from thousands of black dwellings, and in between, large camel-herds, hundreds of them, were wending their way home.

At last we were at home again. Seven hundred and fifty miles in the saddle lay behind us, through the virgin desert of the Hamad and the Nufud; and I had brought back a priceless store of unforgettable memories.

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Front and Profile Views of Faris ibn Nuaf, Shammar Chief

following page 80

I: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

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Raswan in Desert Robes

Following page 96

l: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

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Bedouin Boy with "Horn" Headdress

Note the Heavy Robes of the Women and Children

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Mawia Climbing into Camel-Litter

opposite page 97

l: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

ritory had not entered their minds. Only our black or brown herder's coats betrayed us on closer view as possible foes.

We thanked our lucky stars for this error which had saved our lives and sent the robbers on their way unmolested, but without arms and ammunition. The wounded man we carried with us to the camp of Ibn Meheyd.

Before they left us, these fellows had the impudence to ask us to make a detour and take them into the neighbourhood of a Saba camp which they intended to raid. Incorrigible rogues!

"But the Saba are your allies!" I cried out, astonished.

"What of that?" answered the leader. "Thou are *gûm* (enemy) of the Saba."

"Magnanimous Duleym!" said Mijhem ironically, "thou art in error; we are on a peace mission."

"Allah! How fastidious art thou!" responded the man, with equal irony, and turned his back on us.

Our head-cloths fluttered in the wind as we raced on again over the undulating plain. Small groups of riders on camels and on horses appeared from time to time. They stood still as we passed, observing us from a distance.

We had also noticed three automobiles which held a course parallel to ours for some distance, but disappeared now and again behind a hill or in some depression. After one such disappearance, they reappeared much nearer to us. We halted and signalled to the motorists. They

1: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

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Amir Fuaz ibn Nauaf An-Nuri, Mounted on His War-Mare, Shiha

Following p. 128(b)

1: Raswan T-3 (1913-35) 1947 MD4 Rwala MD4

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The Mejlis, Council of Men. Here, as Always, the Ever-Present Black Coffee Is Served

following page 144(a)

2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

132 A luxuriant growth of perennials in the autumn is a sure
137 sign that the particular district has been visited by good *ṣejfi* rains, whence the saying: "O that lovely little gazelle! it will eat its fill of the autumn pasture after the summer rain; *jâ 'ajn al-ɫšejf tar'-al-ḥelfi 'oḳb aṣ-ṣejfi.*" Abundant summer
[312] rain also fills both the natural and artificial reservoirs, but such water soon swarms with frogs, *daṛâliṣ*, and all kinds of worms, which render it foul-smelling and undrinkable in a short time.

PRAYERS FOR RAIN

539[a] If the earth does not receive abundant autumnal rain, the danger of a failure of the pasture, *maḥal* (or *muḥṭi*),
789 arises. In order to prevent it, the girls and wives of the Bedouins form a procession with the *umm al-ṛejṭ*, mother of the rain (Fig. 1). A woman's gown is stretched over two sticks forming a cross and is carried by a girl (virgin) at the head of the procession, which wanders from tent to tent singing:

1. *Jâ-mm al-ṛejṭ ṛejṭina*
   belli bšejt râ'ina
2. *jâ-mm al-ṛejṭ ṛejṭina*
   min al-maṭaṛ ešžina
3. *jâ-mm al-ṛejṭ ṛejṭina*
   min midd allâh meddina
4. *jâ-mm al-ṛejṭ ṛejṭina*
   min al-wabel enṭina.

O mother of the rain! rain upon us;
Vet the mantle of our herdsman.
O mother of the rain! rain upon us;
Vith pouring rain allay our thirst.
O mother of the rain! rain upon us;
From Allâh's measure measure out to us.
O mother of the rain! rain upon us;
A real flood let our share be.

Verse 1. *Ṛejṭ* signifies a rain of at least four days' duration
[291] extending over a vast region. *Bšejt* is a cheap gray cloak made of wool or cotton waste. 2. The girls gradually increase their prayers for rain. At first they want the rain only to wet the herdsman's mantle; then they pray for a downpour, *maṭar*,

2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

342 592 being for the women, *maḳ'ad al-ḥarîm*, the left-hand one for the men, *maḳ'ad ar-reǧâl* (or *rab'a*). The partition with a hole through which the women are fond of peeping at the guests is called *sâḥa mafǧûǧa* (or *ḳâṭe'a mafǧûǧa*). The ropes 283 known as *aṭnâb* as well as those called *mḳûṭ* (pl., *muḳṭ*) are of hemp. If such a rope is thin it is called *maras*. *Ḥabl* (pl., *ḥbâl*) is the name given by the Rwala only to the ropes which they themselves make of camel's hair.

FURNISHINGS OF THE MEN'S COMPARTMENT; THE FIREPLACE

352 286 When the tent has thus been firmly set up, they carry into it the whole equipment, *ḥelle*. "Place the furnishings, *efeḥkû al-ḥelle*," orders the owner. In the men's compartment the ground in front of the dividing wall is covered with a carpet, either bought, *ḳaṭîfa*, or else made by the Rwala women, *ma'aneḳa*, upon which are laid quilts, stitched and filled with cotton, *farše* (pl., *frâš*), either of the European pattern, *leḥef*, or of an Oriental pattern, *ṭarrâḥa*. Upon these are placed pillows, one meter long and 30 centimeters broad, filled with wool or camel's hair and sometimes also covered over with a broad woollen shawl, *šâf*. A pillow is often replaced by a camel's saddle, against which it is easier to rest.

516 [291] The master of the tent and his guests remove their shoes or boots, which they place behind them against the dividing wall, while they hang their rifles on the main pole in the women's compartment and sit down on the carpets, drawing their legs in upon it. A man when thus seated usually supports his side, *murtaḳi*, or back, *mutasanned*, on the pillow or saddle. When a man is narrating a story, he sits on his crossed legs, *mutarabbe'*. During a meal he kneels on his left knee and sits on his left heel, *ḳâ'ed 'ala rkubeh w-nuṣṣ*; while inspecting anything or testing a weapon, he kneels on both knees and sits on his heels, *bâreč 'ala rkubeh*; when he washes his hands, he squats, *meẓ'i*; if he sits down with his arms round his knees, he is referred to as *mufaḥḥeẓ*. When it is hot, he lies down on his stomach, *mumbaṭaḥ*; when he takes a nap, *jesṭôče'* (or *jinûd*), he turns over on his back, *mutasalṭi 'ala ẓahareh*, or lies down with his face resting on his hands, *mufannes*, or turns over on his side, lays his hand under his face, and goes to sleep, *nâjem n[illegible]jeda'*.

302 it, *tebawwalat*. The camel's urine destroys the lice embryos,
515 refreshes the scalp, prevents itching, and gives the hair a
825 peculiar gloss. Then the girl takes a wooden comb with rough teeth on both sides, combs her hair, *temaššaṭat*, and braids
302 it, *telemm raṣah*. The hair above the forehead as a rule she does not plait, but merely trims, so that it hangs down freely, *ḳuṣṣa*, but she plaits the rest of the hair on the top of the head and above the ears into braids, *ḏwâjeb*, and makes two small pigtails, *'akṣa'*, of the back hair. Each braid ends in a small knot tied with a small ribbon. The braids are neither wound around the head, nor rolled. Long unplaited hair is called *ša'ar*, plaited hair being known as *žeḏâjel* (or *ḳrûn*). Trimmed hair above the forehead is *ḳuṣṣa*, *nâṣije*, or *ǧabhe*. Tresses: *žiḏle*, *'erf*. or *ḳrûn*. Short hair: *ḥawâf*, *berčem*, *ḳa'-ḳûle*, *râs*, or *šûše*.

832 Long hair and long tresses are the chief ornament of a
302 woman, and every youth longs to marry a girl or woman thus adorned. The older men do not care for the long hair and advise the youth: "Amuse thyself with a short haired one, if thou canst not get a girl whose tresses are ornamented with coins; *telahha' bumm šûše ilja mâ tǧik al-manḳûše*."

304 Nearly all women are tattooed on the lips, cheeks, nose, forehead, breast, around the breasts, and on the belly. This is always done by a gipsy woman, *nûrijje*. First the gipsy pricks certain patterns into the skin, then dips the needle in indigo and transmits this dye into the holes. After this operation she binds the tattoed part of the body, and not until the seventh day is past are the bandages removed, when the spots are washed. The pictures thus produced, *dakk al-wšâm*, generally circles and triangles, are supposed to enhance the maiden's beauty, *mín šân zerûfa*.

291 Both men and women wear on their bare bodies a belt plaited from five thin strips of gazelle leather, the men's being called *ḥaḳw* (or *sebte*), and the women's *barîm* (or *ruseǧai*). Persons not wearing this belt are named *ma'w* or *aslat*. The Rwala buy the *ḥaḳw* from the Ṣlejb, usually for a quarter of a *meǧidijje* (22½ cents).

MEN'S CLOTHES

The main dress of the men consists of a white shirt (*ǧowb*) reaching to the heels, with broad sleeves ending at the wrist

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

in a lappet more than a meter long, *ṯowb mrawdan*. When walking or working, the man ties the sleeves behind his neck; when riding he lets them hang down loosely. On the breast the shirt is opened, *ǧejb*, to be fastened below the throat by a button or a cord sewn to the shirt. A *ṯowb* has no collar, but is sometimes ornamented with blue, red, and black embroidery around the neck and on the breast.

A well-to-do Rwejli puts on over the *ṯowb* a garment called *zebûn* (pl., *zebnât*) made of light material, never of cloth. This resembles our shirt, except that it reaches to the ankles, has no collar, is open the whole length of the front, and is provided with wide sleeves overlapping the hand by about ten centimeters. The sleeves are slit open at the ends for about fifteen centimeters, lined with dark-red material to the same extent, and then folded back, *ḳallâba*, so that the lining is exposed. The ends of the sleeves, both the slits, and the edges around the neck and on the breast are bordered with a colored cord, *ḥerǧ*, which ends below the chin in two small strings, *ḳrân*. At the tail the material is turned up to the width of about two fingers, *ḳejṭân*. On the breast and at the hips of the *zebûn* two inside pockets, *maḥba* (pl., *maḥâbi*), are sewn on. The *zebûn*, if made of white linen without a lining, is called *ṣâje*; if made of white linen with a lining it is called *zebûn bêḍa*; if of black half-silk with yellow stripes it is called *mejdâni*; if of pure silk with variegated stripes it is called *amar*; and if of cotton with variegated stripes it is called *dîma*.

Both *ṯowb* and *zebûn* are fastened to the body by a leather or woollen belt, *maḥzam*, of about a hand's breadth.

A man covers his head with a round cap woven of rough wool or camel's hair, *ṭâḳijje*, on top of which he lays a kerchief about 1.2 meters long and 1.15 meters wide. Folding it at first like a triangle, he throws the middle lappet, *ḏîl*, back over his shoulder, arranges the outside ones, *riǧlên*, with both his right and left hands to an equal length, and then pulls the headcloth over the middle of his forehead. Most of the time the Rwejli wears cotton kerchiefs of some dark color, *mindîl*, seldom of pure white, *ḳṣêṣa*. A *mindîl* woven of red and black threads is called *ḥammarijje*; a black *mindîl* shot with red is a *hendijje*; one with variegated dots is a *stambûlijje*. *Homṣi* is the name of a *mindîl* with yellow or pink stripes; *ḥmâr*, of a blue or red checkered one. A *ḳṣêṣa*, or white kerchief with a red or blue border and short fringe, *hadab*, is called

2:Musil S-4,5 (no date) 1928 MD4 Rwala MD4

291 *ḥâšije*. A silken kerchief is called *maḳrûna*; if interwoven with silver threads, it is known as a *mḳaṣṣaba*. Most popular of all is a dark-blue *maḳrûna* or a violet one shot with red. [292] A pure white *maḳrûna* is worn by the chief alone and that only on festive occasions. As soon as it becomes soiled, the chief gives it to a negro. The kerchief is not tied to the head, but merely fastened with a cord about one inch thick made of wool or camel's hair and wrapped double around the forehead and the skull, *'aṣâba*. The lappets are crossed under the chin and pulled through under the *'aṣâba*, so that they project above the forehead like two small horns. A man who has the lappets of the kerchief, *riǧlên*, crossed under the chin, is known as *mutalaṯṯam*. If he does not wish to be recognized, he simply pulls them up above his chin, even over the nose, so that only his eyes are uncovered. Whoever meets a man thus disguised, shouts: "Remove the curtain, so that I can recognize thee; *fukk al-luṯma ḥatt-a'refk*."

The most important part of a man's dress is the cloak, *'abe'*. It is made from two pieces, each 2.5 meters long and 60 centimeters wide. These are sewn together along their long sides; the narrow edges are folded, and their upper ends also sewn together. In the two folds at the top, which are about sixty centimeters broad, holes are cut about fifty centimeters long. The cloak is then thrown over the shoulders and the hands thrust through the holes. Around the neck and along [531] the breast the mantle is often embroidered, or a strip woven of yellow and gold threads is added. A light-gray mantle shot with yellow is called *bišt*; a light-gray one made of fine wool is a *ǧâǧije*; a light-gray one of half cotton is a *lûmijje*; one of medium weight with long white and dark-gray stripes about ten centimeters wide is a *mabaddaḥa*; one of the same color but made of good wool is a *rḥejbdawijje*; one of good wool with white and reddish stripes is a *se'dânijje*; a good woollen one with white and dark-brown stripes and ornamented at the neck and above the shoulders is a *ḥasawijje*; one of good wool or camel's hair, not striped, of a plain color (generally black or brown) shot with pink is a *merwi*. The inhabitants of the oasis of al-Gowf manufacture mantles of the *bišt* (Fig. 33) and *merwi* varieties.

In the winter time a sheepskin coat, *ferwe*, is worn by the Rwejli instead of the mantle. If it covers only the breast, it is called *ebṭijje*. A *ǧarrâǧijje* is a sheepskin coat of white

Z:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

wool dyed with henna, unlined and reaching to the abdomen. 291
A *ḫajjâlijje* is made of the same material but lined with cloth, *mḳabbaba*, and undyed. A *baḳdalijje* covers the hips also, has sleeves falling fifty centimeters below the hands,

Fig. 33—A Bedouin dressed in a bišt.

and is made of good skins, is usually black and lined with darkblue cloth. It is also provided with clasps below the neck and on the breast.

In warm weather the Rwejli either goes barefoot by preference or ties around his heel and big toe a sole cut from undressed camel's hide, *na'al*. The herdsmen wear a low shoe made of rough leather, *zerbûl*, with a thick sole, *na'al* (or *ḫeḍḍa*), a stiff instep, *ḫawra*, a low and wide heel, *'akbîjje*, and clasps, *ḫeḍḍa*, for tightening the shoe. The Rwala

2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

291 wrap the feet around with rags, *ḥaśwa* (pl., *ḥaśāwi*). The young chiefs buy shoes, *ṣurmâje*, of the kind worn in the towns. The riders wear boots of fine red leather, *žazme* (or *ǧazme*), with high shoe irons made of rolled sheet iron, *ḥaḏw*. The best of all are the *žazme ḥalabijje* (Aleppan *žazme*); the cheaper kind is called *nisoṣnijje* and is generally of a yellow color. *Žazme* reaching to the knees are called *rabbâṭijje*.

Those who can afford it buy a short coat, not unlike our waistcoat, made of a many-colored thin cloth, either unlined, *nuṣṣijje*, or lined, *derfil*.

291 511 The yearly expenditure of a common Rwejli for his clothing is as follows:

ḥaḥw, body belt	½	*meǧidijje*	($0.22½)
ṣowb, shirt	1	"	("0.90)
zebûn, outer shirt	1	"	("0.90)
maḥzam, outer belt	¼	"	("0.22½)
ṭâḳijje, cap	¼	"	("0.22½)
mindîl, kerchief	¼	"	("0.22½)
'aṣâba, kerchief cord	¼	"	("0.22½)
'abe', mantle	3	*meǧidijjât*	("2.70)
farwe, fur coat	3	"	("2.70)
serbâl, shoes	1	*meǧidijje*	("0.90)
Total	10½	*meǧidijjât*	($9.22½).

In addition to this his *obṭijje*, short fur coat, costs him 1½–2 *meǧidijjât* ($1.35–$1.80), his *ḳubṣa*, white kerchief, ¼ *meǧidijje* (22½ cents), and his *nuṣṣijje*, short coat, ½ *meǧidijje* (45 cents).

291 In winter the Rwejli puts on all the clothes he has, thinking that otherwise he would never get warm. A proverb says: "He who does not put on heavy clothing will not get warm by carrying it, *elli mâ jeṭaššel mâ jemaššel*."

WOMEN'S CLOTHES

A woman (Fig. 34) wears a dark-blue shirt or dress, *ṣowb aswad*, with broad sleeves ending in a long lappet. The shirt fits close to the neck and is about one meter longer than the wearer. Nearly every woman sews it herself, two pieces, *bejrumtên*, of cotton fabric each eight *ǧrâ'* (6 meters) long being necessary for a shirt. The ordinary fabric is called *mastûn*, the better sort *abu ruṣṣe*. A woman's shirt is without any decoration. It is held to the body by a broad belt

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

woven of red and black cotton or woollen threads and called *ḥwêḥi*. At the front the woman tucks up the long shirt under the belt so that her ankles are free, forming the shirt into a kind of a skirt, *ḥṭûl*. Her head she wraps in a large dark ker- 291

FIG. 34—Rwala women.

chief, *makrâna*. This she folds in the middle into a triangle. Holding the left lappet to her left cheek, she throws the kerchief over her head in such a way that the middle lappet falls on her back; the right lappet she then passes under the chin, covers with it the left lappet on the left cheek, and folds it over her head again, making it hang down the right side of the face. Then she folds a *mindîl*, or dark cotton kerchief, into a band about five centimeters wide and winds it around the *makrâna*, or large kerchief, on her head and forehead. In place of the ordinary *mindîl* she may use a band of some fine material, such a band being called *ṣafa'a* (or *mer'ez*), or a *ḥrejja* of fabric so loosely woven that it may be stretched as if it were crochet work. The wrap made from these finer goods is called *ḥiffa*.

A woman's cloak is made like a man's, except that it never has the long stripes and is either black or dark-brown *mezzé*.

The wealthy Rwejllijje wears a short jacket of blue cloth 292
with narrow turned-in sleeves. This is called a *ǧibbe*. Good

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

wad slightly, they touch the *kohl*, which is kept in a tiny tin box, *mikhale*, and then rub the color along the borders of the eyelids, believing that the use of *kohl* strengthens the eyesight. Many therefore even rub *kohl* on the edges of a telescope, being firmly convinced that the instrument then gives a much better view.

The woman's dress costs:

barim, body belt	½	*mejidijje*	($ 0.22½)
jeab, shirt	2	*mejidijjât*	(" 1.80)
ḥedhi, belt	½	*mejidijje*	(" 0.22½)
mahrâma, kerchief	2	*mejidijjât*	(" 1.80)
ḥitfa, head band	½	*mejidijje*	(" 0.22½)
jibbe, jacket	2	*mejidijjât*	(" 1.80)
merwi, cloak	3	*mejidijjât*	(" 2.70)
mahnaka, coral necklace	4	piasters	(" 0.18)
ielâda, pendant	4	"	(" 0.18)
mu'dzed, elbow ornaments	4	"	(" 0.18)
fatha, finger ring	4	"	(" 0.18)
zmâm, nostril ring	½	*mejidijje*	(" 0.22½)
Total	10	*mejidijjât*, 16 piasters	($ 9.72).

PEDDLERS; CARE FOR PERSONAL APPEARANCE; INFANTS; STAFFS AND CANES

Whatever the Rwala need for their finery and ornaments they either buy from the merchants who visit them when they are camping in the settled territory in the months of July and August, or from the peddlers, who accompany them the whole year through, even going to the inner desert with them. A peddler or wandering merchant is called either Rhejbâwi or Kubejsi: Rhejbâwi after the ancient town of ar-Rahba, Kubejsi after his native place, the little town of al-Kubejsa. The terms Rhejbâwi and Kubejsi have come to mean any wandering seller of textiles or general merchandise and are now applied even to merchants known to hail from other places. Thus a peddler from Bagdad is called a Rhejbâwi Bagdâdi or Kubejsi Bagdâdi. When a youth overfond of dress, *dîḥân*, visits a wandering merchant to be measured for a suit of clothes, he gives his order in the words of the ancient verse: "Measure me, O merchant! for a shirt with long sleeves, measure me, O merchant! O Rhejbâwi! *Kaggel li jâ tâjer ṣâfi erdâni kaggel li jâ tâjer jâ rhejbâwi.*"

291 554 Some say: "The clothes are the wings of the descendants of Adam, *al-hdûm ǧenâḥ beni âdam*," as people always consider a well-dressed man something better than he really is. Others again claim that the clothes do not add to a man's good qualities. "A good man will be good even if on rising from bed (he has nothing on but his shirt), while a scamp will be a scamp even if he scrubs himself with soap; *az-zên zên low ḳa'ad min manâmeh aš-šên šên low taṛassal beṣ-ṣâbûn*."

291 832 A maiden suing for a youth's favor is careful of her appearance and dresses to the best of her ability, but as soon as she knows herself to be loved she cares no more for dressing finely and thinks only of her lover's qualities. A popular ditty says:

W-allâh ǧâ ǧerd larmîk w-albes ǧedîd
ajj al-ǧedîd w-ajj al-ǧerdi
ilja šuft az-zên 'aḳli jerdi
eḳrûn aš-šowḳ rumḥ as-serdi.

By Allâh, I shall cast thee aside, old dress, and put on a new one.
But which is the new and which the old?
If I see a noble youth, my judgment is gone,
For has not my beloved plaits as long as a spear carried by the Serdijje?

291 At home in his tent the man can leave off his cloak, *'aba'*, or his sheepskin coat, *farwa*, or he can go, as the saying is, in a dress below his belt, *behdûm al-maḥzam*; outside, however, he must not appear in that condition, for that would be an offence against common decency. If a traveler arrives without his mantle or sheepskin coat, he makes it known either that he has been robbed or has lost those articles. In dangerous districts a Rwejli will only loosen his belt in the evening and will go to bed fully dressed. Elsewhere he sleeps either in his shirt or even naked, merely wrapped in his mantle. If suddenly awakened by noise at night, he jumps out of his bed, snatches up his arms, and pressing the cloak to the body with his left hand, rushes out to see what has happened.

854 The hips of a baby are plastered with dry camel's manure, *dimne*; the baby is then wrapped in a long shawl tied with a thin string and fastened by two ropes of camel's hair to the two main tent stakes, and the cradle, *mhâd*, is ready.

411 St. Etienne, cost 20-22 *mejidijjât* ($18-$19.80); its nickel
713 imitation, manufactured in Egypt and al-Baṣra, sold for 4-18
435 *mejidijjât* ($3.60-$18.50).

CARE OF THE PERSON

515 To cleanliness the Rwala pay but scant attention. Water must not be wasted, as there is hardly enough for drinking and cooking. In a sand desert they rub their hands and faces with clean dry sand. The clothes are washed and a bath is taken only when they camp near a large rain pond. The youths make their ablutions in the day time, the girls in the evening.
[296] The clothes are washed, as a rule, by a negro or a Slejb woman, the mistress of the tent and her daughters looking on disinterestedly, scratching themselves all the while, for it never occurs to them to rid themselves of their lice or to cleanse their dresses thoroughly. Once in a while, perhaps, a wife will delouse her husband, *tefli brâsek*, a sister her brother or sweetheart, a mother her children, and women other women. Soap is kept only by the chiefs for their guests. For themselves they gather *ḥnân*, drying, powdering, and then using it in washing. I brought European soap to some women, but instead of washing themselves with it, they rubbed it dry all over their hands and body for the sake of its pleasant odor.

291 The tribes and even the clans of the Rwala differ not
614 only in their dialect, but also in their dress. All Rwala wear
184 the same dress, but of different colors, cut, and ornament. If a Rwejli sights a troop of riders in the distance, he can tell at once whether they are Rwala and of what clan. He knows this from their saddles and decorations on their saddlebags; the color of their kerchiefs, mantles, boots; the fashion in which they are dressed; their style of sitting in the saddle, etc. He can distinguish from afar a Freiji from a Kwêlbi, and these from a Mur'aṣi. Still greater are the dissimilarities between the Rwala and the Sba'a or Sḥûr. A stranger needs months in which to learn the differences in the dress of the various 'Aneze tribes — and years before he is able to distinguish the members of the different clans of the same tribe.

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

831x
539x

When she goes by in her fringed kerchief,
She takes my little heart away in her hand.

Al-Ṛarâwi was a Rwejli whose daughter was famous for her beauty. *Ḥaṣâwi* means the long elaborately twisted fringe of a silk kerchief, *maḳrûna*, with which a belle covers her forehead and face. [291]

Hâḏi ṭwâref ʿarab ḫelli
jâ marḥaba jâ ʿarab Šîḥa
ʿaḏrûb aḫûha jiǧîb aš-šowl
čam râʿijen ʿawwadeh ṣîḥa
jâ ḫdejdeha bwêreẓ al-hemlûl
min miznicten bass laha ẓîḥa.

These are the borders of the Arab camp where dwells
Hail, O Arabs, with whom Šîḥa camps! [my darling.
ʿAḏrûb, her brother, brings sumpter camels as booty.
Oh! how many a herdsman has he taught to utter the warning cry!
Her cheeks are like flashes of lightning from a rainy belt,
From a cloud which appears full of milk.

Aḫûha is the lover of Šîḥa. *Jiǧîb aš-šowl* means "brings, or leads, in from a raid camels able to carry heavy burdens." When the tents are being moved, all supplies are loaded by the women, who therefore like strong camels. The herdsman is not in a position to defend his herd; he merely gives the alarm cry. *Hemlal* is a long, narrow streak or belt of rain coming from a cloud where there is constant lightning which gives the cloud the appearance of being filled with milk. The milky white luster issuing from it reminds the poet of the white, rosy cheeks of Šîḥa. [462]

Jâ wenneti wennet aš-šenne
rabâbaten bjad laʿâbi
rîḥat ʿaṭîri leha beṇṇe
jâ ʿambaren bjad ǧallâbi.

My sigh is like the sigh of the hide stretched
On a rebec in the hand of the player.
The fragrance of my beloved is as pleasant
As amber in the hand of the hawker.

831x
539x

O Mḥejmed, what torment has come upon me!
O sweetheart, what must I do?
She opened her hooked dress revealing to me
A *kudri*'s egg below the slit at her breast.
She has plaits on her temples like cords of gold,
A thirsty one may wish to let down the bucket with them.
Her eyes are like the waves of a pure pool,
Where those fare well who drink from it;
Her breast, a coffee cup like one used in the chamber of the lord,
A Persian jeweler could not make such a one.

The lover complains both to his comrade, Mḥejmed, and to his sweetheart, to whom, captivated by her charms, he has promised to perform a dangerous deed.

[291] *Ṯowb maḳrûm* is the woman's garb when closed below the neck. *Nâḥaẓ al-maḳrûn* means to lift and open this part of the woman's garment on the breast. *Ǧejb* is the slit from below the neck down to the stomach. Farther down the garment is sewn together in the same way as our shirt. The slit of the woman's garb has only one buckle, immediately under the neck. When the garment is lifted, the slit widens, and the woman can nurse her child. *Ṣadîr* is a pool of water in a [574] valley channel. *Dîwân* is a drawing-room of the rich, where coffee is presented in cups often artistically made and expensive.

Jâ ṯemânen 'ala ṣâḥebi low jabî'
miṯl ḥal-barad bilejâli-r-rabî'.

Oh, if the eight teeth could be sold to the lover!
They are like the dew crystals of the frosty spring nights.

Barad signifies crystals of frozen dew.

Jâ ṛazâl ad-daḥal
jâ ḥaẓîb al-ejdejn
ja'lam allâh
ju'azzi 'an al-wâlidejn.

O thou gazelle from the Nefûd!
O thou with the dyed hands!
Allâh knows that a glance from thee
Will comfort me in the loss of my parents.

A daffa is a heavy winter cloak. Men
831* 539* fond of dress buy mantles embellished between the shoulder blades with a broad ornament of glittering silver, or at least copper, threads. The hem made from these threads reaches [291]. as far down as the abdomen. Such an ornament glistens when the night is bright. *Bâdi* (for *sâjer*) is one paying an evening [574] call; *bâdi 'alejna* (or *musajjer 'alejna*), he is coming to spend the evening with us.

Jâ-bu ḫalâḫel w-zmejjem
w-al-ḫadd barrâken jelûḥ
jâ mâ ḥala' ḳazb al-brajjem
w-al-'omr ṣajjûreh jerûḥ.

Oh, she with rings above her ankles and a little ring in her nostril,
Whose cheeks glisten like lightning,
Oh, how sweet to take hold of a little body belt of [leather
For, as for life, its end is sure.

[291] *Brajjem* (dimin. of *barîm*) is a thin belt of leather strips worn by the women on their bare bodies.

Râ'i-l-ḳa'ûd al-mešaddar
ma' wâdi-s-sidr jinḥa'
ḳum ḥebbini lâ te'addar
w-al-'aḏr mâ-ni bṭerijjah.

The rider on an unruly camel
Has turned into a valley overgrown with *sidr*.
Rise, kiss me, and excuse not thyself,
For an excuse I will not brook.

[837] A lover during the march asks a kiss from his beloved, whose husband has just ridden out of sight, for his camel nibbles at every patch of good grass or woody plant. He turns into a valley overgrown with *sidr* trees and full of thorns. If he had to watch his unruly camel before, he must now among the *sidr* be even more careful and is thus prevented from watching his wife riding in the rear.

1. *Jâ barḳ jâ-lli tâli al-lejl lawwâ'*
   šuftak w-ana bheǧ'at an-nâs wâ'i
2. *min rûs 'âlen šummaḥen čedd bihen fâ'*
   biljâl ṛurren biz'aǧelen še'â'i

2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

831*
539*

11. The daughter with her eyes painted black is every night ready to ride,
And still she defends her back lest a scamp mount it.
12. Her belly gives warmth, though she sups on but two dates
And drinks no more than one fourth of a coffee cup.

By an unknown poet. It was dictated to me by Mindîl al-Ḳaṭ'i.

Verse 1. *Lâl* means a level glistening plain. Traveling in a plain of this kind is easy and fairly safe, as enemies may be observed from afar. The poet's life before Laṭîfa was lost to him resembled a journey over such a plain. 2. *Ḥâl*, the brother of the poet's mother, rides with him, sitting on the camel's hips behind him, *mrâdafk*, and comforting him. 4. *Sarḥa* is a plain overgrown with new grass, where the weaned camels are pastured. 5. *'Ančeriše* is a poetical expression for very soft plaits of hair. 6. *Mezâwi* is a silk caftan worn by the wealthier women over the dress, *aṭ-ṭowb*. Its sleeves being narrow, the hands are covered to the wrists, which gives the poet cause for reproach. 12. *Ĝallelat* means "she wrapped herself in the *ĝelâl*", blanket on which the horse or ass's saddle is laid. *Saḥḥa* is a dry yellow date about the size of a hazelnut.

[291]

1. *Naṭṭejt an-al-merḳâb allâh jaḥûneh*
aṭar al-ferîž mužim ṛarbi salamja
2. *ḥaḏra 'an al-merḳâb lâ terčebûneh*
jâ-hl al-ḳlûb alli 'ala-l-ḥebb ẓamja
3. *jaṭri 'alejkom ṛâjiben tertoğûneh*
'onḳ al-ferîd muḏajjereh ḥess ramja
4. *as-sukkar al-maṣri mefâlež esnûneh*
mâkûl bil-ḥukkâm zejn aṭ-ṭa'amja
5. *w-lâ hw min alli riḥeh tekrahûneh*
w-lâ jifhameh kûd ar-reğâl al-fahamja
6. *riḥat eḫẓêra bimeẓâdem eḳrûneh*
jâ 'all 'ajn tabṛoẓ az-zejn 'amja
7. *en aḳbalat jâ nâs teṣḥar 'ajûneh*
w-en sanadat jâ nâs teḏbaḥ šeṭanja.

1. I ascended the lookout — may Allâh grant that it be deceitful!
The tracks show a small camp west of Salamja.
2. Keep off that lookout, ascend it not,
O ye with hearts thirsting for kisses!

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

By both the men's and the
women's compartments of the tents blazing fires are kept up, attracting the traveler even at a great distance. *Rwijhom* means water bags, each made from half of a camel's hide and holding about 150 liters of water. If there is a scarcity of water in the *ḳêẓ* season (midsummer) everybody gets it at the chief's tent. *Ḥabra* (pl., *ḥabâri*) are the level spaces of various sizes on a vast plain, in which the rain water from the higher ground accumulates. *Ṣḥûnahom* are extraordinarily large pans with two handles, often as much as a meter and a half in diameter, in which supper is brought to the guests whom either the chief or his representative invites to sit down, calling each by his name. In the dead of night these calls can be heard from afar.

Ṣubjân ṯowb al-mâl	O youths, a costly garb
lâ telbesûneh	Put not on!
jista'helek nawwâf	Of that Nawwâf is deserving
w-ḥejfi zebûneh	Whose caftan is not new,
elja ǧâ nahâr al-kown	When on the day of the fray
w-je'aẖẖed redûneh.	His long shirt sleeves behind his neck he ties.

Ṯowb is the man's long shirt made of white linen. *Towb al-mâl* is a shirt with decorative stitching around the neck and on the breast. The sleeves of this shirt are often as much as a meter and a half long and end in a sharp angle. During a fight or when the wearer is engaged in some hard task the sleeve ends are tied together and thrown behind the neck. *Zebûn* is a garb made from variegated fabric and worn over the shirt. Nawwâf, as the bravest of all, should also wear the best clothes.

Tabaššerû jâ hla-l-ḫejl
nawwâf ḫara-l-ma'naḳijje
eliân meḥâ'el darârij
min taḥat 'âd al-ḥanijje
ḥâl erčabi lâ tḫâfi
mâ zâl râsi 'alijje.

At the glad news rejoice, you riders:
Nawwâf has bought a mare of the *ma'naḳijje* breed;
Meḥâ'el's calves like the rollers appear
Under the pole of a curved litter.

2:Musil S-4, 5 (no date)1928 MD4 Rwala MD4

take to be their sign or omen, *fâl*, and try to guess from it whether their enterprise will meet with success or not. Knowing this the girls begin with the ditty quoted above. A *faḍa'*, or vast plain where the Bedouin cannot be ambushed, is to him a good sign. Better than any sign, however, is the luck itself or the successful result.

Enḫowderû les-summejr
w-as-zemel bel-misrâḥ
min hw jehedd aṭ-ṭejr
ma'lûḳ ḫlejbeh râḥ
jelfi 'ala marteh
jâ niʒmet al-miṣbâḥ
erḫi ṭrejf as-sejr
žifi 'ala-l-mebṭâḥ.

Gather for the *summejr*,
For the pack camels are out in the pasture.
Who is that training the hunting falcon?
The falcon to whom his heart clung disappeared and
Will soon reach its wife.
O morning star!
Loosen the end of thy leather belt
And stand leaning against the long litter pole.

The girls and women invite everybody to their entertainment, *summejr*, as it is unnecessary to get up so early next morning, since the chief's pack camels are not yet back from the pasture. They hear some one training his hunting falcon and later pity him, because the falcon has flown away and returned to its wife. When about to move they call out to the prettiest woman of the camp to stand up in her litter and shed light all around her like the morning star.

The word *enḫowderû*, gather down, come down together, is used because the *summejr* is always held in a low piece of ground protected against the wind. *Erḫi ṭrejf as-sejr* means "loosen the end of thy leather belt." Every woman wears a belt of small leather strips on her bare body. On entering a litter she loosens this belt in order not to be incommoded by it on the journey. *Žifi*, stand leaning, for *žifi*.

Jâ rabbi jâ ḫâleḳ al-lejl
hât al-maṭar min saḥâbeh

2:Musil S-4.5 (no date) 1928 MD4 Rwala MD4

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Thou deprivest an old woman of her only son,
O thou by whose hand the wounded finds no restful sleep!

'Aṣejb eben Mow'ed is a Rwejli hero. He slackens the rein to let his mare take him into the midst of the enemy. *A ǧenîn* is an only son of an aged mother.

Jâ ḥṭejl wa' ḳalbi ṛada'
mâ bên dlejjel w-ar-raṭû'
jâ ḥṭejl low taššûfaha
mâ telbes al-melṭam dalû'.

O Ḥṭejl! ah! my heart is wandering
Between Dlejjel and the mare Raṭû'.
O Ḥṭejl! shouldst thou ever see her,
She wears no veil but keeps her mouth free.

The youth is to take part with his mare, Raṭû', in a raid of at least a month's duration; but, hating to part for that length of time from his sweetheart, Dlejjel, he complains to his comrade, Ḥṭejl. *Raṭû'* is a species of the *kbejše* breed. *Melṭam* is a large kerchief, folded under the chin and sometimes pulled by women and girls up to their noses, thus forming a sort of veil. A *dalû'* is a woman who never covers her mouth.

[271]

Waǧdi 'ala-r-rab'i sanad
ṭannab ar-râ'i jaṭiḥ
zaban al-ḥṣân elja' balad
ar-rab'i ǧasâb al-mediḥ.

My desire takes me after Sanad ar-Rab'i,
As soon as the herdsman's high voice gives the alarm.
He defended the stallion when he stopped from exhaustion.
Ar-Rab'i was a raider of great fame.

Sanad ar-Rab'i, the famous Šammari war chief of the Rbâ' clan, rode a mare whose endurance surpassed that of any stallion. When, in a long fight, the strength of even the most powerful stallion was so far gone that he exposed both himself and his rider to the danger of capture or death, it was Sanad who, appearing in the nick of time on his mare, rescued the rider and the stallion too and never failed to return with booty. When giving the alarm cry the herdsman or watchman holds the palm of his left hand before his mouth and shakes it, at the same time prolonging the vowels. In his

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2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

721 726 camp, *tenáwaḫaw menâḫ*. All camel herds were driven into one line, and each animal was made to kneel and was fettered. The women and children sat down by their herds, while the men, posting themselves between them and the enemy, waited for the attack. This situation lasted for four days. On the fifth day, when a few young camels had already died of hunger, the Rwala assailed the Sba'a and Fed'ân with such fury that they drove them out from their tents in flight, *'addawhom ila wara-l-bujût*. Some succeeded in loosening the fetters of their camels and in fleeing with them, *minhom min ḳadar jeṭallek ba'arineh w-inhazam bah 'ala-l-ḫala*, but others were surprised in this act and captured, *w-minhom min a'ğelûh ar-rağâl 'an taṭliž ḫalâleh w-ḫâlaw 'alejh ar-rwala*. The Rwala took all the tents with the sheep which they found near them, also many horses and camels, and continued to pasture their animals in that territory undisturbed until the Sba'a finally made peace with them. The Sba'a asked 'Ali al-Fḳiḳi, chief of the 'Ebede division, to join them in assailing the Rwala in order to eject the latter from their territory, but 'Ali refused. Then they sang the preceding ditty about him.

639[k] *Faḳḳ*, he opened, is an insulting allusion to Fḳiḳi. 'Ali often called himself *al-ğelam*, shears, meaning that he would cut up [291] any hostile raid. *Zebûn* is a garment with narrow sleeves, open in front along its whole length and reaching down to the ankles. It is worn by men over the shirt. *Ṯewb* is a woman's shirt of blue fabric.

Jâ mḥammad já bedîn aẓ-ẓejf
râ'i-l-wa'ide ǧâ' laha
slîmân 'ammar leh sebîl
min ḫufratak wa-dlâlaha.

O Mḥammad! O thou who hast sated thyself with the guest
Who came to the meeting agreed on!
Slîmân has surely well filled his short pipe
At thy fire and did drink from thy coffeepots.

539[k] 721 726 Muḥammad eben Smejr sent word to his enemy Slîmân eben Meršed, the head chief of the Ḳmuṣa division of the Sba'a tribe, to come for a smoke to his tent. Slîmân answered that Muḥammad should not expect such a guest with much pleasure. Shortly afterwards Slîmân attacked Muḥammad's camp, scattered his warriors, took all his tents with their supplies, smoked Muḥammad's pipe, and drank coffee from his